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## At the Theatres.



The New Park Theatre, at Thirty-fifth street and Broadway, threw open its doors on Monday night. The new Park has risen on the site of the old Aquarium, and is a handsome addition to the half dozen theatres that have sprung up in that vicinity in the last few years. The entrance fronts diagonally on the two thoroughfares, and the lobbies leading to the main auditorium are spacious and attractively furnished. At the left of the inner lobby a life size statue of the Bard greets the visitor. The auditorium is very plain in its furnishings, but presents a cosy appearance. The seats are comfortable, however, and a clear view of the stage is had from all parts. The stage is roomy enough for all the purposes of a theatre, even to spectacle. The boxes are four in number, and are elegantly draped. (These drapings are from the late Booth's Theatre, as are many other furnishings and decorations about the house.) The balcony and gallery are in one, and its accommodations are ample, seating probably over a thousand. The whole house will seat about 1,700. Messrs. Knowles and Morris, the managers, have one of the most comfortable theatres in the Metropolis, and will no doubt secure a large share of the amusement patronage.

A very large audience greeted Thatcher, Primrose and West's Minstrels on the opening night. This troupe is without doubt the most popular organization in the country. Its programme presented little variation from that given at Niblo's during the Summer. Modern minstrelsy does away with much that is vulgar, and there is an absence of "straight business" and time-worn farce. There was some excellent vocalism in the first part by Messrs. Raymond, Howard and O'Keefe. The fun was supplied by six end-men, Thatcher, Primrose, Edwards, Rankin, Rice and Mack, who followed each other in pairs. After the first-part the programme runs to specialties, of which Frank McNish's Silence and Fun is the most original and amusing feature. La Muskrat, a very insipid burlesque on La Mascotte, concludes the entertainment.

Minstrelsy will reign for three weeks, and then the regular season will open with The Strangers of Paris, with Agnes Booth and Harry Lee in the principal parts, supported by a strong company.

The drawing qualities of A Celebrated Case have never been exhausted in this city, and Manager Stetson did wisely in substituting on Monday D'Ennery's powerful drama for the unfortunate representation of Money which held the boards of the Fifth Avenue the preceding week. There was a large attendance and the manner in which the piece was acted drew forth considerable applause.

Charles Coghlan's reputation in this city was made by his acting of Jean Renaud at the Union Square. It is the one part in which he sinks his pronounced individuality and loses the icy coldness which chills his acting. On Monday in the later scenes of the drama he played with fervor and feeling and awakened enthusiasm in the breast of the observer. Charles Thorne, who was an infinitely better actor than Coghlan ever dreamed of being, was a failure in Renaud. Coghlan has made the character pre-eminently his own, and we doubt if any other artist will ever play it as well.

Florence Gerard as Adrienne made a better impression on the audience than she did in Money. She has a pleasing presence and an agreeable voice, but she fell far short of doing the part justice. She is awkward and amateurish; she does not know how to move about on the stage; she lacks repose. The intense emotional scenes in which Adrienne participates were beyond her grasp and she got through them lamely indeed. We can forgive her ignorance of the lines, as the time for preparation was short and she was merely a sharer in a defect that marred the efforts of several members of the cast. Miss Gerard we believe would be acceptable in light parts in English comedies, for her manner is ladylike and prepossessing; but in such a character as Adrienne she is dangerously beyond her depth.

Louise Muldener gave a forcible and on the whole effective representation of Valentine. Her acting in the third act was exceptionally good. She has overcome to a great extent her German accent, and now speaks as distinctly as a native to the manner born. Miss Muldener, as far as talent goes, is decidedly cleverer than the lady who holds the leading position in Mr. Stetson's company. As the Count d'Aubeterre, John Jack appeared to advantage, although we may suggest that a better acquaintance with his lines would not be amiss. Louis Morrison's Lazare and Count de Mornay were admirable performances, showing thought and study. This actor sets himself to work to play every part he attempts "for all it's worth," and in the present role he displayed

unusual merit. Charles Wheatleigh made a good O'Rourke, but he did not succeed in effacing the remembrance of J. H. Stoddard. Fred, Ross, who acted Raoul, was dudeish and effeminate. Perhaps with care and application he may become an actor. W. H. Montgomery, as the Sergeant of the Guard, was excellent. Mrs. Jordan's Duchess and Mrs. Farren's Chanoinesse were efficient bits of work. The play received fair treatment in the way of mounting, but of course, as it is on for only a short time, nothing out of the ordinary was expected or seen in this particular.

The Duke's Motto is in preparation. In this play Coghlan, Miss Gerard, Helen Barry and other members of the company appear, and as the scenic adjuncts are to be especially effective, a repetition of the success of Monte Cristo and The Corsican Brothers last season may be expected. Manager Stetson is enterprising and plucky, and we sincerely hope to be able to chronicle a triumph after his next move is made.

We have seen Irving in The Flying Dutchman, and while Wills' version of the story and the pet English star's acting of the weird hero by no means commend themselves to the theatre-goer, it must be confessed that Mr. Flockton's performance of the title role in Mr. Glenny's piece, as presented at the People's Monday night, is a trifle more stupid and uninteresting. Flockton boldly imitates Irving. If he sought for a lifetime he could not possibly select a worse model. Philip in his hands becomes a queer individual with extraordinary methods of speech and action, who neither obtains the favor nor the applause of the spectator. The crowded house was kindly disposed to the new candidate for stellar honors, but they could not stamp his endeavors with the marks of success. The company he has gathered about him in one or two instances rendered valuable assistance, but for the most part it was composed of people unsuited to their duties. Miss Morehouse as Esther was moderately good, and W. J. Stanton as Dickey may be adjudged "ditto." T. H. Glenny as the Irishman, Larry, was irredeemably bad. Miss Bancroft as Madeline looked very handsome and played with considerable skill. She manifested some awkwardness, however, and will not give a completely satisfactory illustration of the character until she has played it a few more times.

The "patent effects," of which so much has been said, turned out to be a lot of old "fakes" familiar to those who have mounted spectacular plays in theatres where there has been a total lack of mechanical aids. The collision was ridiculous, and may be dispensed with to the eminent advantage of the production.

We have nothing pleasant to say about Mr. Glenny's version of the legend. It is as bad as can be imagined. We wish Mr. Flockton well, for he is an admirable character actor who shines luminously in parts to which he is adapted. Given a good piece and an efficient support, there is no reason why he should not become a star if he is anxious to.

At the Grand Opera House the Florences appeared Monday night to a fair assemblage in The Mighty Dollar. The Hon. Bardwell Slote and Mrs. Gilflory seemed to delight the observers as much as ever, but it must be confessed that those who have been obliged by duty to witness this performance frequently of late years find that it palls somewhat. The Mighty Dollar has obtained a musty flavor from long usage, and it behooves the Florences to secure some new play that will give them some fresh claim upon the consideration of the public.

Joe Emmet packed the Third Avenue Theatre Monday night with Fritz in Ireland. The songs and comicallities perpetrated by the favorite star captivated the house, and the assistance given by the supporting company was adequate for the purposes of the drama. There is no necessity for reviewing the performance at length, since it has frequently been discussed with our readers this season. Next week Manager Curtis will present Kate Claxton for the first time (in the accessible part of the city) in The Sea of Ice. As a welcome relief from the Two Orphans, this piece will be heartily greeted by New Yorkers. It used to be a popular play, and from its prosperity elsewhere this season we are prone to believe it will prove attractive during the forthcoming engagement.

Mr. Eaves, taking the management of the Twenty-third Street Theatre late in the season, was at a disadvantage in securing attractions of the right sort, but on Monday evening he proved his good intentions by presenting his patrons with the Rankins in The Dantes. There was a numerous attendance, and the familiar drama went with the most gratifying evidences of pleasure from the spectators. Mr. Rankin's Sandy retains its pristine vigor and naturalness. The other characters were well acted by the people who recently essayed them at the Third Avenue Theatre.

Next week Richelieu will be given at the Twenty-third Street Theatre by Dan Harkins and a selected company of which Mr. Eaves himself will be a member. After a short season of the legitimate it is the desire of the management to make a combination of the Lewis Sisters, Jeffreys and Catharine, and present them as the exponents of comedy and emotional characters in some tried play that

will furnish the requisite opportunities. Such an arrangement would doubtless be highly interesting to our play-goers at large and the admirers of these talented actresses particularly.

The popularity of Kit seems to be enduring as the youth of several old-young stars we might mention. On Monday evening Mr. Chanfrau appeared at the Windsor before a crowded and delighted house. The Arkansas Traveler and his travels have apparently dipped in the fountain which Ponce de Leon vainly sought. The people supporting Chanfrau are capable, and they rendered the respective and venerable roles with discrimination and good effect. The audience at brief intervals manifested its approval in the usual demonstrative Bowery fashion, and their boisterous applause was an earnest of a fine week's business, since in the down-town locality it is always the precursor of large receipts.

The success of X-Seltzer at the San Francisco rivals that of the serious original downtown. The ballet, Billy Birch's excruciating *pas seul*, the laughable studies in black of prominent personages, including our worthy President—these and many other features delight large audiences every evening. The comedians and vocalists who figure in the first part and the clever specialists who appear after, combined with the burlesque spectacle, furnish a rich and rare evening's treat.

The business of Fanny Davenport in Fedora at the Fourteenth Street Theatre is very large. The houses are fashionable, and a long line of carriages stretches from the building to the corner of the adjacent avenue every evening. Miss Davenport's acting has received extensive notice in these columns, and we have little to add to or to take from the estimate formed on the first night.

Barrett's business at the Star has diminished, as is natural and to be expected when a tragedian plays one part eight weeks. Monday night the fiftieth performance of F ancesca was celebrated by the distribution of souvenirs in the shape of lithographed scenes from the play put together in book form. To-day, at a special matinee for the benefit of St. Vincent's Hospital, Mr. Barrett appears as Richelieu. Monday, the 20th, Irving makes his American debut in The Bells. On Tuesday he acts the title-role in Wills' Charles First. The English tragedian has done wisely in selecting his two best characters for the first week—characters in which he challenges comparison with no other artist. It's a capital plan to precede his bad tragic exhibitions by good melodramatic impersonations. However, the *ensemble* of scenery, properties and an excellent company will probably repay the cost of seeing Irving in the loftier parts.

Masks and Faces was played for the last time at Wallack's last night. Except for Mr. Howson's Triplet, the revival of the comedy was not notable. To-night (Thursday) Hamilton's adaptation of Ouida's Moths will be produced. We have already set forth the cast of characters.

Jefferson's houses at the Union Square are overflowing, and the spectators appear to enjoy his Caleb Plummer, which is not Dickens' character, but one of the actor's own creation. The bill is not likely to be changed for some weeks yet.

When a piece runs as long as The Rajah has run at the Madison Square newspaper man finds it difficult to write anything new about it. Now if business were bad, or any one part poorly played, we should be able to say something concerning this production which had not been said before. This is not the case, however, so we must take refuge in our three "s"—"two up and one down"—like the cuts of Macbeth's claymore.

The Picnic at the Comique is a veritable "picnic" for Harrigan and Hart. Big houses attend the elastic popularity of the merry farcical comedy.

The Equine Paradox at the Cosmopolitan is appearing to large assemblages at every performance. To accommodate the crowds three matinees are given this week. Manager Mishler's professional reception last Thursday was well attended. The professionals enjoyed the horses' tricks vastly.

## The Musical Mirror.

After a merry reign of many weeks, Prince Methusalem abdicated the stage of the Casino on Monday night in favor of The Princess of Trebizonde. There was a large audience present and the presentation was received with much applause and frequent laughter. The changes which have been made in the cast since the former production of this opera, a few months ago, tend in some instances to improve and in others to weaken it. Jeannie Winston acts Prince Raphael infinitely better than Lilian Russell did, but vocally she is much inferior to that fair and flighty young lady. In parts requiring doublet and hose Miss Winston is particularly charming, her straight and supple figure accommodating itself admirably to male attire. She plays with captivating dash and grace, and she never resorts to the vulgarity so common with some comic opera artists

who try to make up for the lack of real talent by the display of coarseness that pleases a certain class of men but grieves respectable theatre habitués. Emma Carson, as Zanetta, was as pretty as a pink and quite as unable to sing the music of the part. Her voice, what there is of it, is excellently trained, but so weak and tremulous that the softest accompaniment of the orchestra renders it almost inaudible. Marie Jansen, as Regina, was out of place and seemed painfully conscious of the fact. She is a sweet and comely little woman, with a capacity for roles that require nothing more than an attractive face and moderate vocal powers. In Gilbert and Sullivan's operas she shows to advantage, but the gay and rollicky music of Offenbach is as uncongenial to her as a champagne supper would be to a Puritan maid. Madame De Ruyther was very good as Paola, acting with a genuine sense of humor. Among the men the honors were easily carried off by Francis Wilson, who was extremely amusing as Tremolini. Although this comedian's method of making fun is always the same, it never grows monotonous, and he applies it so well that his popularity with the Casino audiences continually increases. A. W. Maffin, a reliable and useful member of the company, played Sparadrap capably. Arthur Bell, while not to be compared to John Howson, as the showman Cabriolo caused a good deal of merriment. Messrs. McCarty, Taylor and Kauffman, three conscientious people, did the little lottery men have to do very well. McCaul's choruses, not only composed of a bevy of pretty women, handsomely dressed, but compared with the majority of vocal auxiliaries, it performs its singing duties quite satisfactorily.

From the marked favor with which the revival of The Princess of Trebizonde was received we have no hesitancy in predicting that it will run to large houses until the management have got The Beggar Student ready for production.

The concert last Sunday night at the Casino was, as usual, largely attended. The soloists were capable, and Manager Aronson's well-equipped and finely trained musicians rendered the orchestral part of the programme with their customary effectiveness. For next Sunday evening an attractive bill is promised.

The Merry Duchess, although drawing to the end of its career at the Standard, is having good houses. On Monday next Grau's French Opera troupe, *sans Nixau*, will begin a week's engagement. At its conclusion the theatre will be turned over to Brooks and Dickson's stock company, which will appear in Mr. Sims' new melodrama called In the Ranks.

The operatic skirmishing has begun in earnest. The rival *impresari* are already exchanging some small hot shot, and all the evidences of a hard and well-fought forthcoming campaign present themselves. However, the public care very little for the preparations for the conflict. What they are waiting for is the battle itself. We believe they are ready to view the fray from an impartial standpoint and to award the laurels where they belong. Both Mapleson and Abbey begin work next Monday. Of course, curiosity to see the new house and to hear Nilsson and Campanini favor the opening at the Metropolitan, but the Academy has a strong card in the *rentrée* of Gerster, and Pappenheim, the only Norma in this country, and Patti are two trumps in reserve.

## Veteran Door-Keepers.

A MIRROR reporter has been having some chats with the men who guard the portals of the theatres and kill deadheads. Some of them are veterans, and well known to the profession and the theatre-going public of this city. Several have lately retired, or gone to their reward, but of the few vets on duty still, Lawrence Barton, of Wallack's, is the father. He says:

"I was born in Ireland, but came to this country very young. I first became door-keeper when old man Wallack entered on the management of the old National Theatre, at the corner of Church and Leonard streets. I have been doorkeeper with the Wallacks, father and son, for over fifty years, and am the oldest in the United States in such a position. Mr. Wallack senior at that time went starring in Philadelphia, Boston, New Orleans, and other cities, and after the burning down of the National Theatre, which formerly had been the Italian Opera House, he returned home to England, having had the theatre only two seasons. He then came to America again and built the theatre near Broome street, where I still officiate as doorkeeper, afterward moving to the present Star Theatre, and then to Wallack's newest theatre. I am unable to recall to mind any dates, or even the names of the prominent actors of the old times, as my memory is failing me. Yes, I am still constantly at my post, and in good health."

F. C. Chamberlain, of the Union Square Theatre, is more youthful than Mr. Barton, although his experience goes back over thirty-five years of active duty.

"I have been doorkeeper here," said he, "since the first performance of any kind was given, having come here from the Olympics under E. G. Gilmore. I have been doorkeeper at nearly every theatre in New York, either for a benefit or regularly. I am one of the oldest

Elks, and recollect the beginning of almost every actor of importance. For two years I was a dramatic agent, in partnership with a circus-manager named Frank Brown, at the corner of Mercer and Houston streets. The oldest dramatic agent I can recollect was a man named Connor, at the Eagle in Houston street. Among the profession, I knew very well John R. Scott, who was a fine actor in the public's opinion; George Holland, Charles Mestayer, Ben Dettar, John Brougham, Burton, Charles Thorne and Mary Gannon. Mrs. Farren (who was a fine actress in her youth), Barney Williams were favorites in their time. Pantomime and tight-rope walking were very popular, and each theatre kept a stock company. Some of the best actors were obliged to play in two and three pieces a night. I was call-boy at the old Amphitheatre, below where the Windsor now stands, in the Bowery. They gave stage performances as well as a ring show, John Gossin was the great clown then, and John Tryan manager. I was present at the Macready-Forrest riots in Astor place, one man being shot down beside me. At one time I was doorkeeper at the Melodeon, which stood where Barnum's Museum was afterward built. James Kirby was a very popular actor in his day. He died in England. When he was playing, any of the boys who felt sleepy always said to their comrades, "Wake me up when Kirby dies." That became a by-word, as you know. His death scene was the feature of his acting. I am a little uncertain about my dates. A few of the theatres I have been connected with, which are now done away with, were the old Amphitheatre, Purdy's National Theatre, which stood at the corner of Church and Leonard; the old Broadway, which was on Pearl and Worth streets; the old Chatham Street Theatre, Broadway Theatre, which Barney Williams managed before Wallack took it, and the old Winter Garden on Broadway opposite Bond street. Burton's stood where the American News Company's office on Chambers street now is. I am now in pretty good health, and have seen many come and go, and I feel the old times had many good points. If I could freshen up my memory, I have endless recollections of people, things and events which might interest you."

S. B. Singleton, of the Grand Opera House, said: "I have been here since the generous Jim Fisk first took the theatre in hand. I had a very high opinion of him. It is now some fifteen years ago, and with but a short interval during Poole and Donnelly's leasehold and occasional vacations, I have been at my post. Yes, I have had my experience with the dead-head brigade, and have seen a great many nobilities pass the wicket."

John Maloney, of the Fifth Avenue, replied to the reporter's questions:

"I have been at the Fifth Avenue since J. H. Haverly took it first, and have continued since he left it with Mr. Stetson. Before that I had been at the Theatre Comique with Josh Hart. When he left the Comique to open the Eagle I went with him there, and remained at that house until it fell into William Henderson's hands, when I came here to Haverly. I was not always on the door at the Eagle. Peter Ewald was there also."

Thus Peter Ewald of the Standard Theatre: "I have been doorkeeper here since this house was first built. I have passed a great number of people in that time, perhaps of a different class to those that visit many other theatres. I expect and hope, however, that I shall admit a great number yet before I give way to another."

"I have not left this house for thirty-two years," said Edward Flanagan, the doorkeeper at Niblo's. "I was here with William Niblo, and after the house was rebuilt by A. T. Stewart, in 1872, I still retained the position. I stood at the gate during the long run of The Black Crook, in 1866, and all the great productions at this house. I consider Excelsior a better drawing play than any except The Black Crook, but it has not reached the end of the run. Niblo's is the only theatre I have ever been attached to, and I guess I've had enough here."

The reporter visited nearly every place of amusement in the city during his rounds, but found most of the chairs at the gates occupied by youthful recruits in the ranks.

## The New Vaudeville Theatre.

Mr. Bruce Price, of West Twenty-third street, was questioned yesterday as to Mr. Barton's new theatre, when he stated:

"I am at present engaged upon the plans and designs for James Barton's new house. It will be called the Vaudeville, and be devoted to light opera and burlesque. We have secured the land, situated on West Twenty-seventh street, opposite the Victoria Hotel. I am unable as yet to give any exact particulars as to the details, but we propose to have seating accommodation for about 700 to 800 persons. The lot is about fifty by one hundred feet, and will be ample for the purpose. There will be proscenium boxes, parquet, balcony, and a gallery. When finished it will, from its situation, prove a very fashionable resort, in my mind. I trust that we shall be able to have it erected, finished and ready for occupation by early Spring."

Mr. Price said this in all seriousness. Mr. James Barton was seated on a high stool in an inner office, lending his assistance to the draughtsman; so it may be taken for granted that his scheme is assuming shape.



## The Giddy Gusher.



There's a great deal in the force of habit about me. I was reminded of that Monday night when Miss Jansen came on the stage as a dancer in the Casino. The last time I had seen her, in Satinella, she wore a few things as a booted turkey in a draped with strings of amethysts. With these bits of harness she appeared to think herself full dressed, therefore I didn't expect much and was not disappointed on Monday. The lady pranced on with a black bodice and a very full ruffle of black tulle about her waist. The big fish-colored tights that were hung on the edge of the ruffle were educated to the jumping place. I feel the tights took care of her legs. I believe it is utterly impossible for a woman to burden her mind with continuous thoughts about them. Unless I had broken one of mine I know I couldn't remember it for ten consecutive minutes, but here was Jansen for two mortal hours putting hers in motion.

The ruffle wagged and flapped back and forth above, revealing the interesting fact that Miss Jansen uses buttons in preference to strings on petticoat bands.

She had a little music to sing, quite a bit of dialogue here and there, but not for a moment did she forget the attitude of her legs. The instant she was at rest, she drew up one of them as a hen does in a shower. The stage direction had been, "Keep one leg bent," and ably she did her duty. It's quite an art to manage legs.

I read some woman's plea for short clothes the other day, and the old girl wound up by saying "the time would come when ladies would as fearlessly show their legs as their arms." I believe her; the time has got here, and Jansen sails in as a pioneer. She'd better open a class in the better management of our legs. She's qualified to start as instructress, and lots of ladies need her services. If a woman is bow-legged the instant she stops locomotion one offending limb must be yanked to the rear. This prevents the condition of things from becoming apparent.

If a woman has nubby knees, the sudden lifting up of a leg drags the unpleasant prominence of the knee-cap into partial obscurity. If a woman is knock-kneed, the off leg must be thrown out, slightly bent, and the toe pointed. This mitigates the collapsed effect in some degree. Thank Heaven, when the military order, "Clothes up in front and dress up in the rear," falls from the lips of fashion on the listening ear of obedient woman, I shall remember my course of instruction from Jansen and need no schooling in the art of leg management.

Yes, I'm prepared to believe short frocks would be worn if some old pump like Worth dictated them and sent over waists with ruffles on 'em instead of skirts. Mrs. John Bigelow might tick, and Mrs. Parent Stevens rebel, but the rank and file would obey the superior officer.

A few weeks ago a few kittens, properly suited, shivered on some Fall hats, were exhibited for advertising purposes. But the woman has been found to wear this sort of thing. She was evidently from the country, for she had got fixed up in the city. She was too late to see Excelsior, and on a black velvet hat, sitting placidly up with a hickory nut in her hand, was a little red squirrel; his bushy tail served the purpose of a pompon behind him, and the provincial belle beamed with satisfaction at her head-gear.

Among the audience that welcomed the dancing Thatcher and his band at the New York was a blonde-haired lady who wore a green velvet poke, and on the side, resting at you with glass eyes, was a white rabbit's head. The ears stuck up stiff like the wings of a bat. I took 'em at first glance. Then I looked up against those glistening eyes. "Good King!" thought I, "have I got 'em?" "Can an interrupted diet of Pommery have done this thing to me?" I heard no more of the show. I dared not disclose my condition to anybody, but at my left sat a motherly-looking woman. I sized up her fitness for the position, and found her bonnet was seated on quite a little hill of benevolence. I whispered to her in the language of the Square, "Will you look on to that tile for me?"

Sublimely she took me for a foreigner. I said to her again:

"Will you pipe off that tile for me?" Not

a ray of intelligence on her face. I came up smiling for a third round:

"Please tell me what that lady on her hat has?"

My neighbor looked, put up an eye-glass, and relieved my mind by almost screaming:

"Mersey me, it's a dead rabbit!" And so it was—Mulberry-street redivivus.

After this puppies, cats and any small deer may be confidently expected to crop up on the heads of our lovely women. The ornithological family will be given a chance to feather their nests, while the poor little beasts go into training at the taxidermist's for ornamental purposes.

After dead monkeys on ladies' hats, the most amusing feature of the season is the Irving boom. America doesn't begin to realize the sort of thing that is going to happen.

To begin with, Irving himself (hats off), his company and eighty auxiliaries.

Then Joseph Hatton, novelist, to interview the eminent at every stage of the proceedings, and record the impressions he receives.

Joseph Hatton's whole family to nurse his giant mind, if in the Herculean task of recording impressions it breaks down.

Next Frank Marshall, dramatist and journalist, to lecture on Hamlet and explain Mr. Irving's more subtle meanings.

Next young Millward, son of Charles, the well-known journalist—he comes as a sort of literary adherent to pick up such "impressions" as Joseph Hatton lets fall.

Then Leopold Lewis, author of *The Bella*, not getting any royalty for his play, is coming over to lecture on the whole thing and score it.

The son of Edmund Yates is in the party in one capacity and another, but chiefly to impart to his august father such crumbs of impressions as may fall from the table of Hatton after young Millward clears it.

Charles Wills will come to lecture on Charles II. and embody Irving's opinions of Cromwell.

Alma Tadema is confidently expected. He is somewhat known as an artist, but his principal claim to popularity is based on his having designed Irving's costumes. He will deliver a course of lectures also upon Irving's mental grasp of drapery and soulful sense of the beautiful.

A determined effort was made, despite the tombstone and its inscription, to jerk over the bones of Shakespeare for exhibition in the lobby; but British perversity and adherence to old usage—that distinguished trait in English character—foiled the good intentions of the ambitious Abbey.

I don't know as we shall miss 'em—so many old fossils will be attracted to this exhibition that it would be like painting the Lily up at the St. James Hotel to add another bone to the collection. Meantime Irving is on the sea.

Let still, wild waves, indelible not in a hummock, Let you disturb the mighty Irving's stomach. Ye vagrant winds, a nation humbly begs Ye blow not rashly round his unique legs. But bear him steadily from shore to shore—The greatest curiosity you ever bore.

THE GIDDY GUSHER.

## London News and Gossip.

SAVAGE CLUB.  
LONDON, Oct. 6, 1883.

There is really very little of interest to write about this week. The theatres are presenting for the most part pieces which have been exhaustively treated in former letters. London is dull; the fashionables are out of town, and the stay-at-homes are experiencing the ennui of the off season.

At the clubs and in those places where the players most do congregate the chief topic of conversation—in the absence of a better one—is Irving's American tour. It is generally felt that his reception on your side of the herring-pond will be courteous and generous. The possibility of his acting not being liked by Americans has not been suggested. I may be accused of rank heresy for saying it, but I don't believe our Henry will tickle the Yankees as mightily as his fond admirers here expect. Of course you know all about his atrocious mannerisms. It took London seven or eight years to get used to them; certainly Americans cannot be relied on to forgive and forget them in the short period of seven or eight months. However, the Lyceum ensemble, entirely irrespective of Henry, is well worth the price of a stall. Perhaps with Irving thrown out the performances would be far more agreeable, but the endurance of him is repaid by the splendid scenery, dresses and stage management.

At Drury Lane Freedom is nearing its end. Gussie Harris has underlined a drama by Robert Buchanan, called *A Sailor and His Lass*. Of course, Gussie tacks his name to the production. It is the law at Drury Lane that Gussie must be put down on the bills as a collaborator in every drama that is done. If Hamlet should be put on there he would claim joint authorship on the score of inventing mechanical effects for the appearance and disappearance of the Ghost. Of *A Sailor and His Lass* little is known, except that it contains an abundance of crimes and casualties and will allow great scope in the matter of scenic display. Gussie, who is head cook and bottle-washer in the acting as well as the managerial and literary departments of the theatre, will play the leading part.

At the Lyceum Mary Anderson is drawing good houses, but she cannot be making much money. I met Dr. Griffin a day or two ago, and after regaling me with stories of the "late unpleasantness," he launched forth into sub-

lime-ecstasies over Mary's success in Parthenia. She has profited in one respect from the criticisms which were passed upon her by our grave and revered dramatic writers, inasmuch as the patrons of the upper tiers no longer have to enjoin her to speak up so as to be heard. I verily believe that when she has been seen in parts of better opportunity than Parthenia Miss Anderson's success (financially as well as artistically) will be pronounced. She has certainly created a better impression than any other artist who has come from the States to this country in late years.

Favorable hopes are entertained concerning the forthcoming production of *Sims* in the Rank, at the Adelphi. The people of the cast are confident that it will prove a strong acting play. The Merry Dukes at the Regality is only moderately prosperous. From all accounts it is apparently appreciated better in New York than here.

The Wellington Grand is doing a fair business with Minnie Palmer, in *My Sweetheart*. Her manager is resorting to all sorts of strange advertising devices, which occasion more disgust than admiration. Those of us who have seen Lotta, Brougham's "dramatic cocktail," fail to enjoy Miss Palmer's imitation of that lady. My Sweetheart's attractions have occasioned much comment in the papers, and they have furnished a cartoonist with material for a full-page humorous drawing.

Maudie Forrester, the robust lady who got a vast amount of gratuitous advertising by personating Godiva at Coventry during the celebration there recently, proposes to profit by her performance. She will appear at Asbury's next week in a burlesque by H. Newton called *Giddy Godiva*, or the Girl who was Sent to Coventry. The chief object of the piece is to enable Miss Forrester to repeat the exhibition of her charms. One need not give one's eyes to have a peep, a shilling or two answering modern purposes.

The Haymarket is open again with Fedora. Mr. Bancroft takes Charles Coghlan's place in the cast, playing Loris Ipanoff. Mr. Bancroft is a comedian and totally unfitted for such a character as Fedora's lover. He failed to do it justice, but he acted it much better than his predecessor.

Gussie Harris sprained his ankle the other day and was compelled to give his part in Freedom to another. He is well again at present writing. Bronson Howard and his wife will leave for New York toward the close of next month. George Fawcett Rowe, foppishly attired and flourishing a large polka-dotted handkerchief, frequents cosy nooks around the Strand, drinks B. and S., and talks Freedom ad nauseam.

## Life of a Wanderer.

BY LUNPACI VAGABUNDUS.  
XIX.

The second season was begun on a contracted scale, Brougham fondly fancying that he and his wife were the great guns, and that he could afford to dismantle all the other batteries. Fatal mistake; often made by actors who are misled by inherent vanity. With the decline of the company came the decline of the audience. People would not pay to see two people instead of a dozen, nor could John's ante-curtain speeches make up for his post-curtain deficiencies.

As the houses fell off, so did the sinews of war. Salaries wavered, grew more and more irregular, and at last went out like a guttered candle. No longer did King Henry "walk" Treasury day was a mockery, a delusion and a snare. One by one the company fell off, till at last Frank, who, by reason of his extraneous resources, was able to struggle on without salary, found himself playing all sorts of good parts, by which he profited much in practice, if not in pocket, and likewise in charge of the music vice George Loder emigrated to California.

Now, at that time very few leaders could arrange music for their bands. Loder was, indeed, an excellent composer, and scored beautifully. He being gone, and a musical piece being in process of production, Frank was applied to. He had never written a note for orchestra in his life; but he felt that his chance had come, so he craftily went from one musician to another asking questions and standing drinks till he had acquired quite a fund of information on the subject of orchestral scores. He knew, or thought he knew, how far he might venture with each instrument, and, in the plenitude of his boyish conceit, fancied that he could have scored a Wagner opera from a pianoforte arrangement. Beautiful trustfulness of youth—pleasing, but betraying!

Frank went to work on the musical piece, and by dint of sitting up night after night writing, erasing, re-writing, tearing up and writing again, he managed to produce a score. The parts for the band were copied, those for the actors studied, and the first rehearsal, with full band, called. The musicians being assembled, Frank, with fear and trembling, gave out the parts. The first song was a parody on Benedict's "Ill-fated Ring," and the symphony began—at least the conductor waved his fiddle bow, but no sound came from the orchestra.

"What is the matter?" cried Frank from the stage, with an inward terror lest something horrible had been written by him.

Says the clarinet-player, a fat old German, with a bald head and a red nose: "Ich-kun not salche note machen" said in a mixed lingo that put even "pigeon English" to shame. Frank trembled inwardly, but put a bold face on the matter, for he knew that if he faltered he was lost.

"What—can't you play?" asked he, as bumpously as he knew how.

"Diese note," replied the clarinetist, "sic nat beginnen mit C—in bass, and der ist kein C—in bass auf mein glarinet."

"A nice instrument you must have," cheekily said Frank, trying the bluff game.

"Ven you vill kil me ein glarinet mit low C, den vill ich die trinks ständers all rount," roared the irate musician.

Frank saw that the man in the wrong (him, and not himself), "Oh, well, if the clarinet has made a mistake, correct it and go ahead," said so the substantial proposition, and all the errors were blamed on the clarinet, who was unanimously voted a fool. Frank, however, took occasion privately to interview the clarinet-player and over a smoking basket covered up. The clarinet, he it understood, extended downwards only to E-flat, whereas Frank had written the passage down to C—four notes lower; hence the trouble. Nevertheless, the old musician allowed that, for a beginner, Frank had conveyed the music very well, and every man in the band did his best to help the young fellow, who had made friends with them all.

Of course with a state of things such as last, and other months of profitless salaries and miserably managed affairs came to a crisis in an indignation meeting of the company on the stage of the theatre. Shamus led the assault, and Brougham, after valiantly endeavoring to face the foe, fairly tumbled tail and heels to his own house, which communicated with the stage by a passageway, leaving the late Shamus and his equally indignant fellows in distressing matters of the field. Frank, however, not being pleased by what, the most of these poor actors who had only the profession to depend upon, had room in his heart for pity and friendship, and so followed Brougham into his retirement, leaving the raging crowd to bluster at will. On entering the little parlor where he had so often spent many hours with jovial John, he perceived that worthy seated in an armchair with his feet tucked in his hands upon the table, and his face exhibiting between his fingers—some of mortification and wounded pride. Frank could not stand that. Without a word he rushed back to the stage, seized a sheet of paper on the prompt table and scribbled a couple of lines for his back safety, amounting in his own mind to four months. The intention of Shamus's speech, several followed Frank's example. Shamus forgot to sign and began to tell heavy stories, and the indignation meeting forgot to be indignant and became festive and hilarious. Actors are only children of a larger growth. They have the glibness of children, the innocent immaturity of children; they are guided by impulse not by reason; even their very ideas are also of confusion and their weakness those of the affection. We claim of society is putter in latent than actors; but their temptations are many and strong and their defensive armor weak. They are harrassed in velvet and soft music instead of chain mail and plate armor, and so go down before the fierce onslaught of luxury and vice. But even these faults have a source of childhood, and the plugging indulgence with which the outside world treats the shortcomings of actors of all classes is but an unconscious acknowledgment of their moral irresponsibility.

Years after this episode, when Frank was a married man and settled for the nonce in San Francisco, Brougham came to that city to play a star engagement. They had not seen each other for a long time, and hearty and cordial were their mutual greetings. One day Brougham sat carelessly to Frank: "They tell me you are very cheap and good here; is that so?" "Well," said Frank, "I don't know about anything being particularly cheap here, but there are some beautiful sets of furs on Montgomery street." "Come on then," quoth Brougham, "and help me to choose a set; I want to make a present to a lady." "All right," said Frank, and they forthwith repaired to the principal furrier in town, where Brougham and Frank together picked out a magnificent set of seal-skins, cap, cloak and muff, for which Brougham paid a magnificent price, and then writing a few words on his card gave it to a shopman and left the furrier with Frank, who, of course, made no further remark nor asked questions. A few hours later Frank went home, when his wife met him with a face of delight. "Oh, Frank, dear," cried she, "how could you be so awfully extravagant; why these furs must have cost you at least a thousand dollars!" "I!" roared Frank, "I never sent you any furs; never had enough money." "Well, then, who did, for here they are?" And sure enough there was the identical furs chosen by Frank and Brougham and paid for by the latter, directed to Mrs. Frank L'Estrange "from her husband's old friend and countryman, John Brougham." And that was how Brougham squared accounts with Frank.

(To be continued.)

## Professional Doings.

—A. R. Cazauban is still in Chicago.

—Archie Gunter has returned to town.

—Lester Wallace is entirely convalescent.

—J. H. Haverly is at the Fifth Avenue Hotel.

—Dan Frohman returned to town from Boston last night.

—Janauchek's dates for this season and part of next are filled.

—Agnes Herndon is suing for a divorce from her husband, Joseph Jessell.

—At half-past eight on Monday night every seat in the Union Square was sold.

—S. M. Hickey, of the Griswold, Troy, and the Cosmopolitan, New York, is in town.

—In New Orleans Monday night Only a Farmer's Daughter opened to a \$1,124 house.

—Philip A. McDonald, representing J. J. Sullivan, passed through the city on Monday.

—Mrs. Langtry is daily superintending the rehearsals of her company at the Turf Club Theatre.

—Mr. Gough, formerly the treasurer of the Union Square, is on the road with Our Summer Boarders.

—David W. Van Deren is playing the part of Jarvis in a Shook and Collier Lights' London company.

—Marlande Clarke's new play, *A Friend*, has made a success according to reports received from the West.

—William Stafford is thus far doing very well on the road. Next week he fills dates in Pennsylvania.

—Signor Giovanni Perugini arrived from England on Saturday to join Colonel Mapleson's Opera company.

—Mrs. Farren has been engaged to support Clara Morris. Her son, George W. Farren, also joins the company.

—There has been a demand for Quida's "Moths" during the past few days. People are reading up for the play.

—On Monday a photographic cartoon was offered for sale in several stores, representing Irving and Ellen Terry hand in hand, with an except concerning, commanding and deserving success.

—Gustave Weidman is expected to visit New York in about two weeks. He will sail for Europe immediately on his arrival.

—Gladstone is to make a farewell visit to the United States in this month.

—The Knights are doing a successful business under their new management, and have evidently recovered their former popularity.

—On Monday afternoon the Metropolitan did not present the drama. The Metropolitan with capacity in the crowded thoroughfares.

—L. E. Sawyer has written some verses at his two home dramas—the *Shakespeare* and *Gladstone*, and *Gladstone's Opera House*, at Boston.

—Edith Cavendish, who appeared in the opera of *Palma*, in Philadelphia, a short time ago, will soon make her appearance in New York.

—Theodore Mann says that every day he has in New York is a day of opportunity for his career at Wall Street, including his own share.

—Only a Woman's Hand will be presented in New Orleans by the Theatre's company on Sunday next, the last of their engagements.

—Constance Tattler declined the offer of Albert Evans to take the management of the Twenty-third Street Theatre, preferring to stay at Wall Street.

—The citizens are laughing the *Shakespeare* very much since the *Shakespeare*. *Shakespeare* has gone into where spectators should not follow him.

—Harry Connor, an Irish comedian, will appear at the Theatre, St. Louis, next week, with the same *Shakespeare* company.

—There will be given on Sunday a musical concert at the People's Theatre, the proceeds of which will be given to the Poor People's movement fund.

—The union throughout the country has had but very little prospects since the outbreak at the theatre, and even the actors have had no success to complete.

—The *Shakespeare* company, under the management of Mrs. Charles Connor, will first appear in America Monday at the Theatre, St. Louis, next week.

—The Grand Opera House at London, England, is for rent for three years from Sept. 1, 1884. The city and suburbs contain a population of 35,000, and the house seats 2,000.

—The November number of *Shakespeare*—the new magazine devoted to Shakespeare—has been sent to the printer. It will contain articles by a number of modern writers.

—There was a small fire in the office of the Metropolitan Hotel on Monday morning. It was put out quickly, and without alarming the audience gathered in *Shakespeare*, a few yards away.

—Martha Wren is at Henry. She has made a debut in the *Shakespeare* company in the title role of *Lauretta* in *Shakespeare*. Her special line is in burlesque and songs.

—There must have been a doublet between C. B. Brougham and his wife, for when he returned with the company he ladies that "F. W. Paul has no business direct or indirect," with *Shakespeare*.

—There are some noticeable changes in the list of *Shakespeare*. *Shakespeare* has made in the number of subscribers and more. When eight girls appeared on the presentation, there are now only five in the list.

—The whole of the *Shakespeare* Theatre is altered. *Shakespeare* has been four floors, and no sign yet, but of its new guise. The only link to its past is the audience standing on Twenty-third street.

—The drop-curtain of *Shakespeare* Theatre will be painted at the Grand Opera House in California by Dr. Wm. C. Wood, under the direction of the artist, and the subject will be a *Shakespeare* scene.

—J. B. McElhinney, the architect of the Bijou Theatre, is busy engaged on the plans for the new theatre on Fourth street, near the Kilday Brothers' new building. The plans are now working on the location of the Bijou.

—Charles McElhinney, who has been managing the *Shakespeare* Theatre in California during the winter season, arrived in the city on Tuesday, and presented in *Shakespeare* last night (Wednesday) in *Shakespeare* Simon as manager of the *Shakespeare* company.

—John E. Owens is at present at his home at Townsend, near Richmond. He owns two hundred and eighty acres. He is visiting his agricultural labors preparing to start out as a star in *Shakespeare*, under management of *Shakespeare* and *Shakespeare*.

—There is said to be about twelve leading Indian writing plays for the *Shakespeare* Theatre. According to the present average rate of prices at that theatre and the stock of plays now in the hands of the managers, it will be the end of 'em. Are these Indian writers the fullness of their fabled legends?

—John T. Hinde started out on Monday last with his new comedy-drama, the *Shakespeare*. His company comprises E. B. Brougham, J. T. Hinde, Jerry Colton, Harry Nelson, A. Symonds, Ivins Lawrence, Bessie Colton, and Nellie Colton. T. J. Murphy is musical director, J. B. Fitzpatrick, treasurer, and E. B. Brook, advance representative.

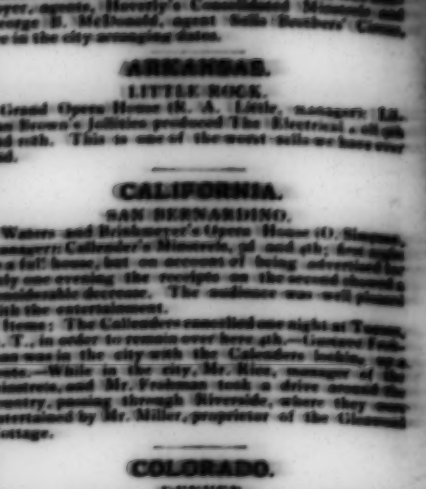
—Joseph Brougham received special notice from London announcing the production at the Adelphi of *In the Rank*. He is jubilant over the coming production here. The rehearsals are progressing very well, and from what a *Shakespeare* reporter saw of them, the play promises to be a new departure. There is considerable dialect comedy in it.

—David Wallace has brought out against James A. Heron, the manager of *Shakespeare* of Oak, for one-half interest in that place, and also for the return to him of a manuscript play, *A Midnight Marriage*, and has secured an injunction through Judge Ditcher-off. The suit was argued yesterday and is adjourning. *Shakespeare* and *Homer* act for Mr. Heron.

—Samuel French and Son will not introduce Godfrey's new play, *The Millionaire*, to the United States. All the London critics condemn it, except the author's friend, the dramatic critic of the *Daily Telegraph*. It would have been an ignoble failure even if it had been acted by Mrs. John Wood. It is a production of Edmund Yates' novel, *Shakespeare*, and this gentleman wanted Godfrey to bring it for the stage. Mrs. Brougham is the latest recruit from the amateur ranks in the cast.



Items: Joseph Foub, manager of the Foub's  
daughter co., informs me that Miss Cherie has no  
memory of her recent accident and



under's Minstrels opened, backed houses every night.

**CONNECTICUT.**  
**HARTFORD.**  
Roberts' Opera House (W. H. Roberts, manager) rank Chautauk played 1st, 2nd, 3-a-light house. J. Emmet gave as Fritz in Irish, 2nd, playing to a large and well pleased audience. Lawyer Higgins, by Maurice Pitts, Patrick Black by T. Fiedrich and Lady Lucille by Clara Butler were well taken. Dugan and Bennett's Minstrels played to a good house, 2nd. The setting of the first part was very attractive, 2nd. No people appearing. The co. is composed mostly of amateur talent, and the performance was a little "off" in places. The 2nd co. gave a good performance, 1st, playing The Weathered in the afternoon and Via Diavolo in the evening. The artists are

played their parts excellently, and were warmly applauded after every act. Two of the largest and most successful theatres in the city, the American Theatre (W. S. Ross, manager) and Hudson company have, been very good the past week. Maggie Cline and Darryl F. Zanuck proved themselves to be the stars of the new production, "Destiny" and "By Your Side." The new production, "Destiny" and "By Your Side," is a play by the famous playwright, Thornton Wilder, and is being played at the Virginia Theatre. Maggie Cline and Darryl F. Zanuck are the stars of the production. The production is a play by the famous playwright, Thornton Wilder, and is being played at the Virginia Theatre. The production is a play by the famous playwright, Thornton Wilder, and is being played at the Virginia Theatre.

and, both day and actors left a good impression. Business was good for a first appearance, and would improve on a return visit. Mr. and Mrs. Chantreau came to the theatre and the good wishes. Maggie Mitchell, 19th, and Mrs. J. J. Joliffe, 20th.

Grand Opera House (Clark Peck, proprietor): The musical event of the season was the advent of the Baudinade, with all the favorite 12th and 15th. The Fra Diavolo, 10th, 12th, and 15th, was a success with a good performance. The Weathercock was given here for the first time, 15th, and did not make a hit. It must have been written by a handmaster, the chorography was so full of attraction; but that was so well composed and finely sung.

New Haven Opera House (Palmer and Union, lease): Duprez and Benedict's Minstrels are giving an old-fashioned variety, 12th, 15th, and 18th. The programme, 17th, was thoroughly enjoyed by a good-sized audience. C. L. Davis brought his conglomeration to town, 17th, and did good business for a rainy day.

Grand Opera House (Clark Peck, proprietor): The company of the week, headed by Miss St. George Hurst, and Press Eldridge, scored a success, and are followed by the American Ideals. Bartlett Sisters, Charles and Byrd, 15th, and 18th, and the American Ideals, 15th, 18th, and 20th. Marden, Press Eldridge, Lou Sanford, John A. Toole, George Melnotte.

Items: The New Haven Ideal Opera Co. is almost ready to start. They open with *Faustina*. The company comprises the following: Lottie Con, Jessie Leigh, Miss Carpenter, Madge Roberts, Fannie Canby, Anna McCabe, Thomas Benham, William Brewer, Charles Hadden, Harry Hillard, E. H. Greaney, and Melnotte.

Special scenery has been made, and new costumes and a chorus of twenty-four voices rehearsed by Max Fignus insure a fine presentation of the spectacular feature—Jumbo Davis, as usual, had his diamonds and watch and a pair of earrings stolen by a party so far as Mr. Eldridge got up a little display of his own just below. While Davis' stock was labeled at \$185.00, Press made out his down as of five trinkets and knock-knacks of worth at \$12,000.00. The point of the joke was recognized by pedestrians.

NE BRITAIN.

Opera House (C. R. Palmer, manager): Mme. La Comtesse De Bremont, supported by Albert Warren, in Two Marriages, played to sixty people this. The last said of the performance the better, though we give Louis Marie Gilroy credit for repeating her lines without the aid of the prompter, the only member of the co. who did so. Mme. Bremont was the star of the leading role of Adrienne De Ligny. Charles Davis' extensive advertising and elegantly unified band had the desired effect, drawing the largest house of the season, so well received over \$300. The majority of the people were well pleased with Alvin Jostin.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Helen Potter in monologue entertainment, 18th, to fair success. Nora Potter is well and favorably known here, and more than maintained her former reputation. Her costumed improvisations were particularly pleasing. John T. Hind's Comedy co., 20th.

**DAKOTA.**

FARGO.

Opera House (A. S. Capobianco, manager): Phono-Mallister Dramatic co. in Leah, 5th, Frou-Frou, 6th, in good business.

**DISTRICT OF COLUMBIA.**

WASHINGTON.

Chimes, The Pirates, etc  
Ford's Opera House (

Iller in Chicago last week, gave a charming impersonation of the late President. His performance was not very strong rendering of the part of Blanche Gage. A fancy light comedy would suit him better little more much better. Frank Weston was very good as the villain, Orin. Scenery fine. Marie Prusscott this week Belmont's Bride. Neil Burgess in Vim, etc.

Theatre Comique (T. K. Neelaker, manager): This week The Comedy Four Comb.

Louisville Minnie Hawk gave a fine concert to good home, 17th, concluding with scene from second act of Carmen.

Items: Minnie Hawk and the Chevalier Hesse-Warzenfeld were received by the President, Saturday afternoon. They had a general strike on the street-car lines last week. For some time no other cars have been seen here so it was not altogether safe to ride after dark. Made bad business for the theatres, notwithstanding the good attractions.

**GEORGIA.**

**ATLANTA.**

Detective's Opera House (L. DeLoach, proprietor): Present

[illegible]

the year in the United States.







## NEW YORK MIRROR

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On more than one occasion our newspapers have endeavored to bring about fire in or near theatres. We will not say that they are published for the purpose of damaging the business of places of amusement, but they certainly betray a monstrous disregard for the injurious consequences of striking needless terror to the hearts of playgoers merely to serve the ends of the reckless sensationalism which seems to be the fashion of the times.

## A Rare Sheriff.

One of our correspondents sends us the intelligence that the Wilbur Opera Company while in Uniontown, Pa., last Thursday went to the jail for the purpose of arresting James Nott, who is held there for the murder of a notorious man named Duke. The sheriff in charge refused the party of visitors admission to the prison, and the Uniontowners, it is said, are highly indignant in consequence of this action.

The sheriff will please accept THE MIRROR's congratulations, for had he not displayed a sense of the fitness of things rarely found among officials of his class the Wilbur company would have offended propriety by consulting an outrageous breach of good taste. The lionizing of murderers is altogether too common in this country. We regret that a band of professionals should have yielded to the temptation either of indulging a morbid and shameful sentiment or of securing a gratuitous advertisement by this means. Fortunately the country sheriff possessed more delicacy and decency than the would-be serenaders, and very properly squelched their little plan.

## Stealing Thunder.

If there is anything an editor dislikes more than an absence of quotation among his contemporaries, it is to have his editorials, gossip and news quoted without credit. As the organ of the profession and the theatrical authority of the country, THE MIRROR is more liberally cited by the press in every part of the United States than any other journal of its class. It is rare indeed that the dramatic column of an out-of-town paper can be taken up that is not found to contain a generous sprinkling of extracts from THE MIRROR.

Now this universal quotation is very complimentary to us, but we must confess that in many cases it is neither satisfactory nor gratifying. The reason is found in the demoralizing system of appropriating other people's brains without due acknowledgment which prevails to a deplorable extent among our newspapers. Columns of matter from this paper are used by scores every week without the precaution of inverted commas or a word indicating the source.

On the other hand, there are several journals which exemplify their honesty by attributing the news they take from our pages to THE MIRROR. Among these we may mention the Springfield Republican and Detroit Free-Press. These influential publications invariably do the right thing, their integrity extending not only to the proper use of clippings, but to every other department.

The papers that deliberately and persistently steal THE MIRROR's thunder could emulate the example of the Free-Press and Republican with advantage. The theft of news is one of the most contemptible forms of dishonesty, since it entails no punishment upon the offender and allows no redress for the sufferer.

## A Pulpit Theory Upset.

In the course of a sermon against the stage a clergyman in Canada tried to prove that it is impossible for actors and actresses to lead lives of purity, and made shift to maintain his position by the advancement of a very peculiar theory. "They are obliged to live sham lives," said he. "The man who personates a villain or a miser, and the woman who takes the part of a Jezebel must have their personal characters tainted by the study of unholy thoughts and desires."

This is about the funniest argument yet put forth by any of the many mad parsons who periodically level their clerical lances at the profession.

If the minister's theory were tenable then would the stage be doomed indeed. If the thoughts and feelings and characterizations of actors were based upon reality—if their love, hate, fear, revenge, jealousy and anger, their fights, deaths, illnesses and hairbreadth escapes possessed the ingredient of genuineness—what a reaction there would be! Why, half-a-dozen rousing melodramas would kill off half the profession in a week. Likewise, as the theatrical element permeates the pulpit, we should find preachers uni-

versally practicing what they teach, leading lives of devotedness as well as outward piety, and thereby avoiding those trouble some little scandals which lead to newspaper notoriety, church discipline, breach of promise cases and the divorce court.

But all this is suppositions—dependent upon an "if"—false as the proposition and arguments of the Canadian Gospel-spreader. Actors are not moulded monthly to the characters they assume. They do not "live than live," their business is simply to sham lives. The actress who represents a Jezebel is not more necessarily a Jezebel than the clergyman who preaches religion is religious when he enjoys a *deja-vu* with one of his fair parishioners. This statement is negative, but taking it literally the theory of our ministerial friend is completely upset. In future we would advise him to devote his whole attention to expounding the Scriptures. That is his legitimate business—and he may know something about it.

## Personal.



BECHTEL.—The above is a portrait of Ralph M. Bechtel, better known to the profession as Carl Myers, the comedian. He has abandoned the stage for the studio, and is making a reputation as a scenic artist at the Chicago Academy of Music.

GENHARDT.—Freddie is happy.

MAEDER.—Fred Maeder's wife died yesterday.

ALLISON.—James Allison, the Australian manager, is in Boston.

FRENCH.—Samuel French takes his constitutional daily with his son, T. Harry.

KIRALFY.—Blossy Kiralfy is suffering from overwork, and is confined to the house.

LONSDALE.—H. B. Lonsdale, of the Standard, rivals in affability the genial Reeves at Niblo's.

ELDRIDGE.—Lillie Eldridge has been engaged by Manager Goodwin for Clara Morris' company.

WALLACK.—Lester Wallack was seen on Broadway several times this week looking quite strong again.

THOMPSON.—Minetta Thompson is resting at her home in Washington, where she will remain until December.

EDWARDS.—Miss Edwards considers herself greatly misunderstood regarding the late Edgar Syndicate business.

FRONCHET.—Mademoiselle Franchet, Maurice Gran's new prima donna *vice* Nizan, has a good Parisian record behind her.

DUFF.—John Duff is nightly on guard at Daly's Theatre until the conclusion of the second act. Then he goes to the Gileys.

HARRISON.—Alice Harrison is playing Peachblow in Under the Gaslight at the Grand Opera House, San Francisco.

GUNTER.—Archie Gunter is pleased with Effie Ellsler's success in Courage. The play will be done in New York before long.

REDE.—Percy Rede writes that he has gone to Canada to obtain the rest ordered by his physician to recover from a slight illness.

TIPPANY.—Annie Ward Tiffany, leading lady of the Kentucky combination, is lying seriously ill at the Palace Hotel in Cincinnati.

CARHART.—J. L. Carhart took George C. Boniface's part in Monte Cristo when the latter was called home upon the death of his wife.

SCANLAN.—W. J. Scanlan produced his new play by Fred Marsden in Peoria, Ill., last week. The star writes that it made an immediate success.

ASHTON.—J. L. Ashton, Edwin Thorne's business manager, has been presented with a gold watch and chain in recognition of his efficiency.

BOUCAULT.—Dion Boucault is playing to fine business in San Francisco, standing-room only being in demand at the California Theatre.

MORRIS.—Clara Morris has begun rehearsing her company. She returned from her country home at Riverdale, on the Hudson, Monday.

MOSS.—Theodore Moss resides at Red Bank now, but comes up to town for two or three hours every morning, returning home in the afternoon.

MCCAULL.—On Saturday night, Colonel McCaull, coming over from Brooklyn, had a trifling fun with a calman, which resulted in the adjournment of both to a police station and the taking out of counter-warrants for assault.

IRVING.—Mr. Abbey has opened a permanent office, in charge of Mr. Palmer, for the Irving business on Thirteenth street adjoining the Star Theatre.

BOOTH.—Edwin Booth has taken a flat for the season in Twenty-fifth street. Nearly all the papers had it that he intended taking up his residence in Boston this year.

PELHAM.—Walter Pelham, in conjunction with the Emerson Concert company, is giving entertainments in New England. Interior New York will be visited next week.

GEISTINGER.—Madame Geistinger arrived on the *Horre* last Sunday, and will open her season under Gustav Arberg, at the Thalia, on Friday next, in *The Beggar Student*.

LEWIS.—May Lewis, Daly's new songstress, is about to play her last week's engagement under Tony Pastor, after being a long time a member of his company at several theatres.

FAWCETT.—Owen Fawcett will start on another Dodging tour through the West at the conclusion of his engagement with Booth. The wilds of Michigan and Wisconsin have a fascination for Owen.

REED.—Mr. and Mrs. Sam Reed (Marie Rochell) are in their third season with Ford's Opera company. They have been offered an Australian engagement, but are hesitating over its acceptance.

BARTON.—General Barton is constantly at the new Bijou, and gives the architect and builders the benefit of his practical advice. The electric light assists the night work, which is constantly carried on.

GAS.—The papers on Monday were filled with gossip of prime donne and the babble of professional beauties are better appreciated by city editors than city readers.

BIGLOW.—In the new comedy which Raymond is playing, Sadie Bigelow is winning much attention from Western critics, one of whom says: "She has a wonderfully charming figure and stage presence."

SHOOK.—Sheridan's Shook denies that there is disorganization in the ranks of the traveling Union Square company. The ladies of the company, so far as he knows, are on thoroughly amicable terms with each other.

LESLIE.—The Beggar Student is an operatic version of The Lady of Lyons. Fred Leslie's part will be the prototype of Beausant and Colonel Damas combined. The book is said to be funny and the music catchy.

BONNER.—Pretty Marjorie Bonner plays the small part of the maid in A Celebrated Case nicely. She has talent, and when her opportunity comes along some time during the season she will probably profit by it.

BANCROFT.—The general opinion of those who have seen Helen Bancroft in The Flying Dutchman is that if she could act as well as she can look she would be a desirable addition to the ranks of our young leading ladies.

COGHAN.—So much has been said in paragraphs about the dresses Rose Coghlan will wear in Moths that the first-nighters have been led to expect something wonderful. Of the lady's acting in the piece we have heard less.

WHEELER.—Will O. Wheeler, last season with Emma Abbott, will attend to Clara Morris' business interests this season. Mr. Wheeler is at present in the city, but leaves next week for Baltimore, where Miss Morris opens on the 29th.

ARNOTT.—Edward Arnott, to escape from his wife, left Philadelphia last Saturday, where he was rehearsing in W. E. Sheridan's company. Mrs. Arnott has been telling her story to the Quaker City reporters. James Hevern is her lawyer.

ARONSON.—Rudolph Aronson has succeeded in popularizing the Casino Sunday concert. They are well attended by a nice class of people. Sabbatarians can bring no effectual argument to bear against attractive music—if it is well rendered.

DOLARO.—Selina Dolaro has written a new play, the leading characters, male and female, of which are marvellously strong. If Dolaro does not win a first place among contemporary dramatists before long it will not be because she lacks the necessary brains.

SPENCER.—The last racket that the shrewd Edward Clayburgh has worked for his star, Lillian Spencer, is the mad act. The trustful Associated Press flashed the intelligence all over the country Saturday night last that the lady had become suddenly insane in the crazy scene Cora has in Article 47.

CAYVAN.—Georgia Cayvan telegraphed on Tuesday from St. Louis, concerning her performance in La Belle Russe on Monday night. "The best performance of my whole life; whole play well performed. Calls and applause frequent." Charles Pope, the manager, also telegraphed the success of the star.

LANGTRY.—Mrs. Langtry is, of course, "delighted to be in New York once more." There ought to be a special law made, making it a gross misdemeanor for any reporter to jot down that very original remark, inevitably made by fresh foreign arrivals. It goes without saying that they're all glad—perhaps the greater part of the gladness is on one side.

MAUBURY.—Charles Maubury cherishes hopes for the Hoop of Gold, which will be furnished up and put on the road next Monday under his management and that of Charles Overton. The first stand is Erie, and Detroit will follow. Capital dates have been secured covering a period of thirteen weeks, and the prospect is that the success of the melodrama in Brooklyn will be duplicated elsewhere.

LYNN.—Adelphie (Lynn) has a play which she has seen it say is promising of merit. It is not a melodrama, but it is said to possess the three requisites of success in these days—pith, humor and mechanical effects. We understand that it will be produced in this city during the season.

LYSTER.—Fred Lyster, THE MIRROR's musical critic, called on Tuesday for London direct, by the Monarch line. He will remain about about six weeks. The object of his visit is to supervise the production of his new opera, Pyramus and Thisbe, and to arrange for the production of Only a Farmer's Daughter in the British metropolis.

NIXON.—By the defection of Miss Nixon, Mr. Gran loses a valuable and attractive member of his organization. The Herald, which seems to have taken up theatrical scandals, like the rest of the dailies, for the purpose of propaganda, is authority for the statement that the cause of the lady's leaving the troupe is "a young California millionaire."

MORTON.—George Morton writes us that A. W. Purcell's representations that he has been leading man of Minnie Madden's company are untrue. Mr. Morton desires the report corrected, as it may be prejudicial to him. He says that he has occupied the leading position in the party since the beginning of the star's present tour, and is featured in the printing; that Mr. Purcell has been the heavy man and is now doing advance work, and finally that Le Grand White is his own business manager.

SWAIN.—Carrie Swain, after two seasons of earnest but uphill work, has this season taken her place in the front rank of soubrette stars. She has just concluded a flatteringly successful two months' tour of New England and started Westward. There is little doubt that her Western tour will be a duplicate of her Eastern triumphs. Mr. Maeder has written a new play for the lady, called Morning Glories, in which she will shortly appear. Miss Swain's portrait appears on the first page of THE MIRROR.

CLARKE.—Marlande Clarke, during an entertainment he recently gave in the parlors of the Laclede House, St. Louis, read a paper on the all-prevailing topic—Irrving—in the course of which he said: "I think it probable that the separation of Irving from his devotees here will do him good." Criticising him as an actor, Mr. Clarke subjoined: "Every one hearing Mr. Irving feels that he understands every line he utters; it is only to be wished that the audience could understand it as well."

MAPLESON.—The Colonel intends to apply for injunctions to restrain Del Puente and Lablache from singing at the Metropolitan next week. He says they are under engagement to him. Abbey says he has contracts with them and will fight the issue in court. Mapleson says he doesn't want Del Puente and Lablache. Then why injunct? His excuse that it's a matter of principle is thin. The modern impresario isn't gifted with a surplus of that article. Evidently, from the way things have begun, Abbey and Mapleson are going to have a parrot and monkey time of it before they finish—or are finished.

## Letters to the Editor.

A MISTAKE CORRECTED.

New York, Oct. 23, 1899.

Editor New York Mirror:—I saw in last week's issue a cast of the new play to be produced at the New Park Theatre, The Strangers of Paris, in which Mr. Nick Long is mentioned in the cast to play the part of Bontout. I write to correct a mistake, as I have been engaged to create the character part of Bontout.

Yours respectfully, CHARLES BUREX.

NOT "TO REDUCE EXPENSES."

New York, Oct. 24, 1899.

Editor New York Mirror:—Seeing an article in your last issue, viz., The Tourists were discharging artists to reduce expenses, allow me to correct the same, and will you please publish the same in your next issue. "All artists who have been discharged from the same combination it has been on account of their incapability and not to reduce expenses."

Yours respectfully, H. W. BROWNE,

Manager Metaylor's Tourists.

WHICH ARE "THE" MAJILTONS?

AVENUE THEATRE,

SUNDERLAND, ENGLAND, Oct. 2, 1899.

Editor New York Mirror:—I have just read your remarks in THE NEW YORK MIRROR of Sept. 2, 1899, on the reappearance of the Majiltons in America. Those who announce the reappearance of the Majiltons are perpetrating a gross fraud on the American public. The only member of the Majilton family now in America is my brother Frank. Myself and my sister, Marie Majilton, are both crossing our own companies here in England, and I should like you to give this letter as much publicity as possible.

I very much regret that the good name of the Majiltons should have been so hurt in New York.

Yours truly, CHARLES MAJILTON.

[On receipt of the above letter, Monday, we dispatched a reporter to Manager Sam Colville, who said, when questioned regarding the genuineness of the troupe that recently appeared in his Fourteenth Street Theatre: "I know nothing about any Majiltons except Frank Majilton's company, which recently played a week with me. He never tried to mislead me or claim that he was the only Majilton. He behaved in a very straightforward and business-like way, and acted generally with great integrity. My transactions with him were entirely satisfactory."—Ed. MIRROR.]

## Produced First in New York.

Sheridan Shook said to a MIRROR man yesterday: "The regular stock company of the Union Square company return to New York to open the thirtieth annual season on the 26th of November next. The first performance of the new play, Storm Deaten, by R. Buchanan, in this country, will then be given. There is no truth that any production of it will take place before then. The company are now rehearsing it on the road, and will continue to do so until the time of production. The season has been a most successful one."



An order of arrest was granted against Edward E. Rice on Monday by Judge Hawes for contempt of court, to be detained until the payment of a fine equal to the amount of a judgment held by the Lelands, hotel-keepers.

It appeared that Mr. Rice ran up a bill at one of the Lelands' hotels amounting to over \$100. Failing to settle it, suit was brought some time ago, and judgment obtained for the same. Proceedings supplemental to the execution of the judgment were begun, and it was the defendant's failure to appear for examination that caused the Judge to issue an order of arrest.

I beg to inform you of the death of William Scullion of the Lights o' London company, which occurred at Stillwater, Minn., last Friday morning at five o'clock under most unfortunate circumstances.

Scullion has been for some years, I understand, of intemperate habits, and this was indirectly the cause of his death, as well as the reason, no doubt, of his inability to go on with his company that played at Stillwater last Monday evening.

We were informed upon our reaching the town that an actor was there lying very ill and absolutely penniless. Mr. Chase, our manager, immediately set to work

Richard Route said to a Mirror reporter yesterday: "I play but one piece this season, Richard III., because I have made it a study for ten years and prefer doing one thing well to attempting many and failing. My Hamlet was a failure, but I expect to succeed very well with Richard. I set out early in November, and have filled time to March 1, next, playing through New York State, Ohio and Michigan, getting ten per cent. more than last season. I intend using Edmund Kean's version of the play, and have engaged a first-class company to support me. Louis Madama,

the local press gives very meagre consideration to it. Look at the *Herald*. There is a column and three quarters devoted to a cablegram from London announcing the particulars of a melodramatic production at Drury Lane, called *Sailor and His Lass*. If that was produced in New York ten lines would be esteemed sufficient. Last year over eighty-five new plays were produced in Paris, of which about seven or eight were successful. Managers here

with gore." It is said that all the other  
formers keep clear of him.







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## TELEGRAPHIC NEWS.

Wanted to us from Everywhere.

(An Actor's Misfortune.)

(By telegraph to the Mirror.)

Providence, Oct. 17.—Mrs. Spencer has received word from Atlanta, Ga., that her daughter's illness has become fatal.

Young Gathers made quite a hit at Liberty Hall on Monday evening as Lord Dunsany. The young man gives an excellent imitation of his father's performance, and the large audience fully accorded to approval.

At the Opera House, Shook and Collier's "Lights of London" opened to a very large house. The company made fully as strong as when here last season.

The Academy was packed from top to bottom on the opening night of the week, Hyde and Belmont's reputation being the attraction.

Nonwithstanding reports to the contrary, the Standard Theatre opened its doors on Monday evening and had a fair house. The managers say they have no intention of closing, and that all suits so far entered against them will be compromised or settled. The Streets of New York is on present work.

The Coliseum will be opened to the public again, with the John L. Sullivan continuation of last season. The house will be opened later as a Winter Palace Circus. Charles Sedley will be the active manager, although the Fergusons are the backers.

Manager Parks has just received a "friendly tip" from Chicago, and is in consequence quite uneasy. Ferguson was to have opened at Liberty Hall and, but in consequence of the "last-up" will not likely be on hand. For the week beginning 2nd, Manager Parks is, Milwaukee-like, awaiting something to turn up.

Lillian Spencer arrived home yesterday. She says her mental faculties are all right, and attributes her break-down to nervous prostration brought on by over-work and the one-night stands. She will rejoin her company in the South after a short rest.

A New Opera House.

(By telegraph to the Mirror.)

St. Paul, Oct. 17.—St. Paul's new Grand Opera House was opened on Monday night by the Abbott troupe in "Il Trovatore." The new house, more than the entertainment, drew an immense audience, and the receipts were the largest ever taken in one night in this city.

Changes in Jennie Yeaman's Company.

(By telegraph to the Mirror.)

New Orleans, Oct. 17.—J. H. Keane, Ed. de Mayo and Miss Du Roy have seceded from Jennie Yeaman's company and been replaced by J. H. Burnett, Mrs. Vivian and Frank Daniels. The company have been resting here two days and rehearsing a new play, "Two Mothers." They depart to fill dates in Texas.

Only a Farmer's Daughter opened to a full house at the Academy. The attendance on Monday and Tuesday nights was unusually large.

Extensive preparations are being made for quick transformations in Emeralds next week. The DeMunn Opera company is expected to arrive from Europe next week.

At the Lakes.

(By telegraph to the Mirror.)

Buffalo, Oct. 17.—Monday night's opening was quite promising to all concerned. Baker and Farron remain as popular as ever in their native wilds. Government House was greeted by nearly a full house. Galleries crowded.

At Wadsworth's a good sized audience gathered to see Miss Girard Gyer's attractions. 'Twas a question whether 'twas naughty enough to be seen. The exhibition turned out to be a fair display show.

It is almost unnecessary to say that the Adelphi was crowded. That's the rule for Monday night. Castle's Celebrities are the attraction there, and a good one.

Pantomime holds the fort at St. James Hall. A very large audience viewed The Golden Key as presented by the Onofri company.

Good Openings All Round.

(By telegraph to the Mirror.)

Cincinnati, Oct. 17.—The Tourists began their week's engagement at Heuck's Sunday night to an audience that completely filled the house. Gus Williams, at the Coliseum, had the same gratifying reception. With the possible exception of Kennedy, who assumes Montague's role, and whose acting suffers somewhat in contrast, the Tourists' cast is the best seen for some season. It includes several excellent vocalists.

Lillian Harold made her initial bow at Hav-De's to a crowded house, and stepped at once into favor. Both Romney Rye, at the Grand, and Khuff's Enchantment, at Robinson's, Monday evening, opened to profitable business.

Law arrivals include Louis Ballenberg, formerly manager of Phil's Opera House, in this city; E. H. McFarland, in advance of Dezman Thompson, and J. J. Ryan, press representative of Monte Gomer.

At the Hub.

(By telegraph to the Mirror.)

Oct. 16.—A crowded house at the Hub. The first performance in this city of the new production of the Hub. The play is in the highest style. The story and acting are of the same quality inter-

ested the audience, while the acting was much praised, Ada Dyer in particular winning great favor and making a decided hit.

At the Globe the Ideal Opera company presented The Waterbrook for the first time, and while credit is due to the members of the company for their efforts to make it a success, there is little in it to interest. A number of songs foreign to the opera were introduced with success, while there were many pleasing numbers to the opera. Last night The Waterbrook was substituted. To-night Chimes of Normandy.

Charles Wyndham and his company appeared before a large and appreciative audience at the Bijou, presenting Ruth's Romance and Fourteen Days, and creating much laughter and pleasure by the admirable manner in which they were acted. Charles Wyndham was as bright and lively as when last in the city, and his company contains many who are favorites.

The houses continue crowded at the Boston to see the handsome scenery and elegant costumes in Janna, the sign "standing room only" making its nightly appearance.

Warranted continues to attract delighted audiences at the Museum. To-morrow Impulse will be presented again. Next Monday, Engaged.

The largest audience of the season was present at the opening of McMorley's Infatuation at the Howard, and the piece was greeted with enthusiasm the entire evening. Many of the songs were repeatedly encored.

A Real Calamity for Jane.

(By telegraph to the Mirror.)

Detroit, Oct. 17.—Scott's Calamity Jane company broke up here on Saturday night. Alexander Webb was the manager and Cora Van Tassel the star. A lot of new dates are left unfilled in Ohio and Pennsylvania, including the week of Nov. 5, at Pittsburgh. The company took the road at Rolla, Mo., on August 27. Calamity Jane was a border drama of the intense order. The menagerie accompanying it has been sold to the Zoo Garden here.

Georgia Cayvan in La Belle Russe.

(By telegraph to the Mirror.)

St. Louis, Oct. 17.—Georgia Cayvan made her bow as a star at Pope's Theatre on Monday night before a well-filled house, presenting La Belle Russe, in which Jefferys Lewis made an artistic success last season. The impression Miss Cayvan created was decidedly favorable, and at the close of the second act she was recalled twice. The principals in support included John A. Lane, Charles Welles, Harry Allen and Mary F. Hill. The Planter's Wife drew a large audience at this house the night previous—a full performance.

Margaret Mather had an average house at the Olympic. W. J. Scanlan is having good business at the People's. The Tillotson-Fell Vanity company, with Ben Cotton, at the Standard, had the largest opening night. The house was packed.

Another One-Play Star.

(By telegraph to the Mirror.)

Fall River, Mass., Oct. 17.—Dan Maguinness, the favorite Boston comedian, burst upon this factory town as a star on Monday night. A large audience, including many Boston friends, gathered to greet him at the Academy. The Macaroni Club were determined to give him a good send-off, and they succeeded. The play presented was Willie Reilly, of which I will write further.

The Quaker City.

(By telegraph to the Mirror.)

Philadelphia, Oct. 17.—At the Arch Street Theatre Rose Eyttinge made her first appearance in this city as Hermione in A Winter's Tale. Miss Eyttinge enacted the role with intelligence, but is surrounded by a company of sticks. The play is dull and the performance was worse.

A large audience greeted William E. Sheridan at the Academy. King Lear was performed. Sheridan, although suffering acutely from a cold and an abscess in his jaw, played well. Company not good. Louise Davenport as Cordelia was the best feature. Flowers in abundance were presented. The Academy is too large for dramatic performances, and all regret that Mr. Sheridan's engagement was not held at one of the other theatres.

Courage was played, with Edie Elsher as Blanche, at the Walnut. The piece has not been improved in the rewriting, and the talent Edie Elsher once possessed is extinguished; that is, if her acting of Blanche be any criterion. Courage aims another bad company.

Blue-Beard was presented by C. E. Ford's company, and a clever entertainment enjoyed at the Lyceum.

McCaull's Opera company appeared in The Lace Handkerchief to a crowded house at the Chestnut Street Opera House. The performance, in all its excellencies, is too well known to need comment.

Negotiations have just been completed by which J. H. Haverly becomes the lessee of the Lyceum Theatre, which will henceforth be known as Haverly's Broad Street Theatre. Mr. Southwell will be the local manager. The Colonel says he has come to the city this time to stay. As soon as the Winter is over he will tear up the house—the right thing—and rebuild it in improved fashion. He proposes to spend \$20,000 on the work.

Miscellaneous.

(By telegraph to the Mirror.)

The Rajah had an ovation on Monday night. Society was out in force. Verdict: stage settings grand, acting very, very good, but

play mediocre. Wesley Stason is with the company.

Providence, Oct. 17.—The Imperial Band from Drorden, now playing at the Foreign Exhibition in Boston, gave a fine sacred concert at Lee's on Sunday night, before a large audience. The Boston Museum company came 11th. John Semon's Monte Cristo company, with James O'Neill, opened for three nights, Monday, at the Providence, to a good house. The scenery is very fine, and the acting superb. Topsy Veau fills in the rest of the week.

Hartford, Ct., Oct. 17.—Rice's Surprise Party gave a very enjoyable entertainment to a fair house. John A. Markey was as funny as ever, and is a show in himself. Kate Castleton is as bewitching as of old, and her songs were enthusiastically received. "For Goodness Sake" was demanded again and again. Irene Perry and May Scambler were good, and Fantasia, in his baby song, was immense.

Albany, Oct. 17.—At the Leland, Rice's Surprise Party No. 2, in Pop, Monday and Tuesday evenings, were greeted by good houses. W. H. Fitzgerald and Louise Dempsey were received with much favor, and the piece ran very smoothly.

Utica, N. Y., Oct. 17.—Her Atonement drew good houses on Monday and Tuesday nights. The Atonement band was entertained by the Opera House orchestra.

Atlanta, Ga., Oct. 17.—Haverly's Mastodon had a take of \$2,500 at De Giv's Opera House on Monday and Tuesday nights. It was the greatest minstrel boom ever known here.

Gloucester, Mass., Oct. 17.—Frank Mayo in Davy Crockett took our theatre-goers by storm on Monday night, and played to a \$650 house.

Chicago, Oct. 17.—A Parisian Romance, by the Union Square company, at Hooley's, is drawing packed houses. Richard Mansfield's Bron Chevalier is the pronounced feature of the performance. A Friendly Tip has only fair patronage at McVicker's. Ferguson's performance of the Dude is commendable, and creates a great deal of merriment. The Salisbury Troubadours in My Chum, at the Grand, draw large. Salisbury has a funny part in the Doctor. There is no falling off in attendance at Hooley's, where Robson and Crane hold forth, and George H. Adams' Humpty Dumpty is a magnetic attraction at the Academy.

Cleveland, Oct. 17.—M. B. Curtis, who is a great favorite here, had a flattering reception at the Opera House. The new drop-curtain, by Hoyt, was greeted with applause. It is one of the artist's best efforts. A fair variety company is packing the Academy this week. Louis Hartman, the treasurer of the Park, was presented with a gold watch and chain by friends at the Academy on Monday night.

Rochester, Oct. 17.—The Academy was crowded Monday night at the first representation of Siberia. The play created a very favorable impression, and the probabilities are that the week's business will be large. The stage settings are unusually fine, and much is due the Academy management for the general success. At the Grand, on the same night, Modjeska appeared in her own peculiar rendition of Camille to a fine house. Maurice Barrymore, as Armand, fairly shared honors with the star.

Clara Morris' Coming Tour.

The Clara Morris company, under the management of Frank L. Goodwin, will begin its season Monday, Oct. 20, in Baltimore. The membership of the company is as follows: Clara Morris, Lillie Eldridge, Ada Wallace, Mrs. Farron, Mollie Revel, Gusavus Levick, Clement Bainbridge, Hart Conway, Fred Lotto, John Sutherland, George Farron, Hugh Fuller, George Bird and J. C. Elliott. Henry Flohr, of the Grand Opera House, will be the stage manager.

Miss Morris will be seen in Baltimore in The New Magdalen, Article 47 and Camille. During the two weeks succeeding the Baltimore engagement, Mr. Levick and the company will play in Buffalo, Detroit and Indianapolis, and Mr. Goodwin is negotiating for a strong melodrama which will be made the feature during the "off" weeks. The week of Nov. 13 Miss Morris will play at the Grand Opera House in St. Louis, and the weeks of Dec. 3 and Dec. 10 in New Orleans.

Rehearsals are now being held at the Grand Opera House. Miss Morris gives her personal attendance to the rehearsals, and promises to make her tour under Mr. Goodwin's management a memorable one.

The Hoop of Gold.

Manager Charles H. Hicks, although beginning to look rather late, has secured some excellent time in leading cities for the Hoop of Gold, including Detroit, Chicago, St. Louis and Cincinnati. The company is not yet complete, but among those engaged are Leslie Gossin, Leslie Allen, Charles Overton, John Sutherland, Mrs. Harry Courtaine, Ada Cummings and May Robson. The tour will open at Detroit about Oct. 25.

The Hoop of Gold was one of the successes of the early season in Brooklyn, where it played a week to the largest business known at the Grand Opera House under Knowles and Morris' management.

The Madison Square have loaned Frederick Bryton to Brooks and Dickson for the

season. After that he returns to them, being under a contract for next season also. He is to have a good part in the new play, In the Ranks. It is not generally known that he was for a long time manager of the Winnipeg Theatre, and controlled all the adjacent theatrical territory, which is now much visited by Eastern attractions. In a season of three months he played seventy-six leading parts.

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